

NO. 23 August

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# THE TALKING MACHINE REVIEW

INTERNATIONAL



# A HOST OF ANGELS

by LEONARD PETTS



Marca de Fábrica Registrada



ФАБР. МАРКА.



"GRAMOPHONE"



# VARIATIONS ON A TRADEMARK



Marca da Fabrica depositada



Angel-Series



**Hannover**

Kniestr. 18.

Telegramm-Adresse: Telephon.  
Telephon-Anschluss Nr. 165.**Berlin S.W. 68**

Oranienstr. 99.

Telegramm-Adresse: Priorität.  
Telephon-Anschluss: Amt 4 Nr. 9982.**Wien XIV.2**

Sechshauser Gürtel 9.

Telegramm-Adresse: Induction.  
Telephon-Anschluss: Nr. 2398.**Gegründet**


1880.

A. B. C. Code used.



**J. BERLINER**  
TELEPHON-FABRIK

*Hannover, den -- April 16 1898.*



**JOSEPH BERLINER** (April 16th, 1898)

Principal Offices: 1026 Filbert Street, Philadelphia, Pa.

**LABORATORY**

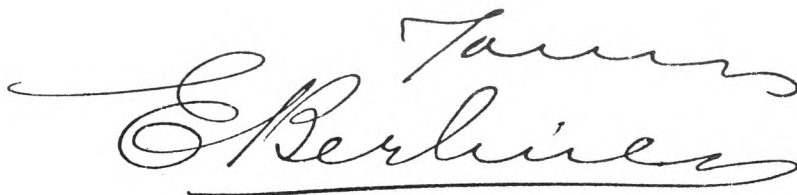
OF THE

**Berliner Gramophone Company,**

1023 Twelfth Street, N. W.

Also  
Office of the  
UNITED STATES GRAMOPHONE  
COMPANY.

WASHINGTON, D. C., *May 10* 1898



**EMIL BERLINER** (May 10th, 1898)



## The Berliner Family by Walter Kwiecinski

EMIL BERLINER CAME FROM HANNOVER.

BECAUSE THE INVENTOR OF THE GRAMOPHONE DID NOT WANT TO BE A SOLDIER, HE MADE HIS WAY TO AMERICA

There are many well-known, even famous, Hannoverians but there is none whose name is as well-known throughout the world as Emil Berliner. The emigrant from Hannover discovered in America, among other things, the record, which apart from the printed word and the film is doubtless the most important bearer of culture in our time. The name Berliner is also of considerable economic importance to the town of Hannover; because Emil's brother Joseph Berliner in 1898 (exactly 75 years ago) founded the German Gramophone Co. Ltd., which today, even though it is under different control is one of the biggest and one of the most international record companies.

"A prophet holds no influence in his native land" is a German proverb. It is the same for Emil Berliner. In Hannover there is nothing to commemorate him - no street, no monument, no house, no school bears his name. "Have you heard of Emil Berliner?" Most Hannoverians answer this with a shrug of the shoulders, they have not heard of him. Only a single event touches his name from the shades of an irreparable past, when the new Synagogue in Hannover was consecrated, 25 years after the destruction of the old Jewish places of worship by the Nazis. For the consecration of the Synagogue appeared a document, in which the most famous Jewish citizens of the town of Hannover were dedicated, including the Berliner family.

In the town archives the name Berliner first appears in 1776. On the 12th. July of that year Jacob Abraham Joseph Berliner received a safe conduct letter to allow him to settle in the town of Hannover for ten years from the 1st. May, 1776, subject to the payment of 20 Taler each year for Jewish "protection money". He lived with his wife, mother, and sister and a maid in Doppelhaus Lange Strasse 6/7. His ancestors obviously came from Berlin; for he had as a reference to the town of his origins the name Berliner added, which later became the family name. Jacob Berliner died on 3rd. April, 1811. He had two children, a daughter, Bella, born in 1779, and a son seven years younger, Moses Jacob, who opened up an extraordinarily profitable activity in welfare organisations. His marriage with Fredericke Enoch from Celle produced two sons and two daughters. The eldest son, Samuel, born on 1st. May, 1813, is the father of the inventor, Emil Berliner.

Samuel Berliner earned the rights of a citizen of Hannover on 30th. December, 1846, and married, on 28th. February, 1847, Sally Friedmann. Samuel Berliner died in 1872, his wife in 1903; both lie in a grave in the Jewish cemetery in Strangriede in Hannover.

Emil Berliner was born on 20th. May, 1851. He went to the Samson School in Wolfenbüttel near Braunschweig. Then he worked in a printing office, subsequently in a textile company, where, as a sixteen year old, he was already building a weaving loom. On 27th. April, 1870, not yet nineteen years old, Berliner made his way on the Hammonia to New York. Nathan Gotthelf, a family friend living in America, would have excited the young Emil with his enthusiastic news from the New World to the point of making this step. But this was surely not the only, and presumably not even the main reason. In the Hannover town archives lists of the military duties of those born in 1851 are preserved. There, against Emil Berliner's name was found the handwritten entry: "Secretly emigrated to America in 1870." Berliner had therefore avoided military service, and quickly, on 16th. April, 1875, the Imperial Judge sentenced him to a fine of 150 Marks, or four weeks imprisonment.

Within a week of his arrival in America, Emil Berliner began work in a textile company. This is where he would have made his first "discovery", a mixture of coffee, syrup and chocolate with the promising name of "Half and Half". Soon however, Emil Berliner travelled to Milwaukee to work for a wholesale firm, and in 1875 he became a bottle washer in the laboratory of Dr. Fahlberg, the discoverer of saccharin. That was followed by a job as a book-keeper in a New York store, and then again in Washington.

A book on physics aroused Berliner's interest in electricity and acoustics. At that time the telephone which Bell had substantially improved fascinated him above all else, and he soon began to build a laboratory in his apartment and to install a telephone himself. When, during a visit to the Telegraph and Firealarm offices, the director was explaining the apparatus, Berliner was struck by the idea that eventually led to the discovery of the microphone. On 4th March, 1877, when he was 25 years old he built a "drum-shaped membrane, in the middle of which vibrations were made by a steel button. On speaking the strength of the vibration on the membrane was changed, which resulted in a changed electric current. The essential factor for Berliner's invention was the free and loose contact which produced the various sound waves." Only six weeks later he patented his second microphone, a wooden soap-box, the base of which he knocked out, and replaced with a thin sheet of iron to act as a membrane. A steel screw with a polished steel button made the variable contact. (He established with a galvanometer that the current altered under a different pressure on the membrane.) This microphone is now in the State Museum of the U.S.A. Soon Berliner established that the strength of transmission would probably be raised through the addition of an induction coil, and on 15th January, 1878, he had yet another transformer patented.

In the Bell Telephone Company they were watching the young inventor. The company employed him, acquired his patents and began mass-producing microphones. That led to a fierce battle between many opponents, among whom were such famous people as Edison and Hughes. Proceedings lasted almost 20 years and ended finally on 10th May, 1897 with the conclusive recognition of Berliner's patents.

Emil Berliner began to see more clearly the economic aspects of his discoveries. When in the summer of 1881 he spent a few months in Hannover on holiday, he, with his brother, founded the "J. Berliner, Telephone factory", the first of its kind in Europe.

Doubtless Emil Berliner's most important discovery was the Gramophone, which he developed in 1887. About ten years previously Edison had already discovered the Phonograph, in which sound waves were recorded upon a cylinder. Berliner, on the other hand, recorded the sound waves on to a flat disc, and the gramophone record was born.

Then Berliner turned to wax-coated zinc records, which later were etched and from which duplicates were produced by electrolysis, also he later went over to the production of records from vulcanite. After he had patented his Gramophone in November 1887, he found a special company in U.S.A. for the exploitation of his discovery.

In 1898, 75 years ago, he then arranged for his brother Joseph to found the "Deutsche Grammophon Co. Ltd."

Emil Berliner was an extremely many-sided inventor, similar to the great Thomas Alva Edison. In 1908 Berliner developed a special combustion engine for aeroplanes which allowed a very slow speed and so led to the later development of the helicopter. He became occupied with the sterilisation of milk, and succeeded so considerably with it that the number of fatalities in newly-born children was reduced to about half, and typhus, paratyphus and tuberculous markedly diminished.

But his special love was saved for acoustics. So in the autumn of 1922, he gave to his

native city, (the city which a half-century previously would have imprisoned him for four weeks), 200 dollars for improving acoustics in the Town Hall, for which he also gave practical advice. As a 74-year old man he patented in 1925 an "acoustic brick", by means of which would be obtained, in churches and other large halls, a good sound distribution.

Emil Berliner belonged to one of those rare group of inventors whose work is appreciated during his own lifetime. A few weeks before his death he was presented with the Benjamin Franklin Medal, the highest American award for scientific achievement. Emil Berliner died on 3rd August, 1929.

Emil Berliner would not have been so successful in Europe had he not had in his brother Joseph a man with the spirit of enterprise fit for the economic exploitation of his invention. Joseph Berliner was born on 22nd August, 1858, went to the Grammar School, was apprenticed to a bank, and willingly (!!) got his military service over as a so-called "One year soldier". On 1st December, 1879 he made his way to America on a study trip, which led to a longer stay there. For two years he worked in various factories, producing Bell's telephone, then in the summer of 1881 he returned to Europe. There, the third brother, Jacob, had made successful advertising for Berliner's telephone, and therefore the first contract concerning the delivery of the "50 part transmitter with induction coil, made by Berliner" was signed with the German Post Office. On 3rd August, 1881, "J. Berliner, Telephone factory, run by Joseph Berliner" was entered into the business register. This firm (who in Hannover knows this now?) introduced the telephone into Germany. From the modest workshop in Kanalstrasse 3 evolved an international company with establishments in Vienna, Budapest, Paris and London. On 1st April, 1883, Joseph Berliner handed over to his brother Jacob the business management of the enterprise and made another journey to America for study. The result of this journey was the "Berliner Universal-Transmitter type 1886", the first carbon microphone with which one could bridge great distances. Even the automatic telephone exchange goes back to Joseph Berliner, who created the "Berliner automatic lever dialling system" for it in 1900.

On 11th November, 1898 the "Telephone Factory" went public. The capital amounted to a million Marks, which by 1905 would rise to four million. When the shares were introduced into the Berlin stock exchange, Austrian financiers obtained a shareholding majority and transferred the greater part of the works to Vienna. Therefore Joseph Berliner retired from the Company in 1908. He donated 70,000 Marks to the workers in the factory, which bore his name until 1932, when it was renamed the "Telephone and Standard Time works."

Emil Berliner in January, 1898, had given Joseph the use of his Gramophone patent for the whole world, excluding North America, but Joseph did not have the resources to be able to realise such plans. Therefore a certain Trevor Lloyd Williams gained the patent and founded "The Gramophone Company Ltd" in London. But Joseph Berliner took over the production of the equipment and records, and on 24th November, 1898, he with his brothers Jacob and Emil founded the "Deutsche Grammophon G.m.b.H." in Hannover with a capital of 20,000 Marks. Already in June, 1900, this became a share company, 60% of the shares being in English hands, and 40% in German, but yet only five months later they were completely taken over by the London firm. Joseph Berliner ran as Managing Director not only the works in Hannover, but also the branches which had meanwhile been set up in Riga, Ivry sur Seine, Barcelona and Aësig. In 1912 in these plants about 12,000 people were employed. For his time, Joseph Berliner was an unusually socially-minded man. The workers in the Hannover "Grammophon" received by 1909 a week's paid holiday, a notably high Christmas bonus and always free coffee.

Joseph and Jacob Berliner also took a big part in the founding of the Hackethal Wire Co. Ltd. on 19th September, 1900, in Hannover. Joseph Berliner became supervisor. In 1907 he also became

advisor to the Mechanical Weaving at Linden, in the very important work at that time of producing velveteen on the European mainland. Joseph Berliner radically reformed weaving, the number of employees doubled in four years to 2400, in 1911 profits of 20% were achieved. Joseph Berliner on many counts had beaten other wider and greater undertakings, among them numerous famous firms, among them the "Agfa Film AG" in Berlin. By 1912 Joseph Berliner possessed a fortune of over three million Marks. Therefore it is seen that the earlier-mentioned gift of 70,000 Marks to the workers in the telephone factory had scarcely been a heavy blow to him, just as the 40,000 Marks given anonymously for the erection of a Jewish children's home in Nordeney, or the 30,000 Marks given for the foundation of a "People's Home" for the Evangelical workers union - this was counter to the new Hannover Trade Union building! On 9th. February, 1914 - (the first attempt was painfully rejected in 1911) - "His Majesty Emperor Wilhelm I is pleased to confer upon the managing director Josef Berliner in Hannover the title of 'Kommerzienrat'". Dutifully, Joseph Berliner paid 3,000 Marks "Stamp Money" to the government.

In 1881, Emil Berliner had married Cora Adler, who was 11 years younger. Of their four sons and three daughters, the most well-known was Henry Berliner, born in Washington on 13th. December 1895; he was active in a leading position in the American aircraft industry. Emil Berliner died on 3rd. August, 1929, in Washington. His brother Joseph was granted on 21st. July, 1888 the rights of a citizen of the Imperial residential town of Hannover. On 18th. October of the same year he married in Mainz, Therese Wild, the daughter of a local wine merchant. Of their four children two daughters died at 21 years of age, the son Felix died as a war volunteer from an accident on 3rd. August, 1915. The unmarried daughter, Clara Berliner, born in 1897, lived in the house of her parents in Hannover, Bruhlstrasse 7. Possibly she tried, without success, in the spring of 1942 to go overseas. She was sent to the Ahlem internment camp near Hannover and was 'transferred' to the Theresienstadt concentration camp on 6th. March, 1943. Joseph Berliner was spared persecution by the Nazis; he died on 23rd. May, 1938, in Hannover, four years after his wife

Jacob Berliner was obviously the financial head of the family. He was born on 31st. March, 1849, in Hannover, went to the Grammar School, performed his military service and took part in the Franco-Prussian War of 1870-71, in which he was shot in the chest. He was active as a fur and skin dealer until 1st. April, 1883, when he became a partner in the J. Berliner Telephone Factory and took over its business direction. In 1898 he noted the work of Louis Hackethal in Hannover, who possessed two patents for "A system for the abolition of the inductive influence of overhead lines for telephone purposes" and an "Insulating material for electrical equipment and telegraph lines". Then on 19th. September, 1900, the "Hackethal Wire Co. Ltd." was founded in Hannover and on 1st. January, 1907, went public with a capital of a million Marks. That enterprise still surviving, is among the most important of its kind in the world.

On 14th. October, 1879, Jacob Berliner married, in Kassel, Sara Hahn, the daughter of a fur dealer. Jacob Berliner died on 2nd. September, 1918, from a liver disease; his widow survived him by 22 years dying on 25th. December, 1940. Of Jacob Berliner's six children his son, Samuel, died during World War I.

The other Berliner brothers should be briefly described, Manfred, who was born on 29th. January, 1853, in Hannover, was at first a book-keeper and accountant. On 11th. February, 1878, he opened "Berliner's Higher School of Business" which survived until 1915. During this time he published numerous text books for business schools, the most successful of which reached now fewer than 36 editions. In 1916 he was presented with the honorary membership of the Institute of Economic Science in Frankfurt University. He married twice. His first wife Hanna died in 1921. His second wife was able to emigrate to Cuba in October, 1941. Manfred Berliner died on 24th. February, 1931, in Hannover.

From his first marriage Manfred Berliner had five children, out of whom Siegfried and Cora Berliner as well as the American psychoanalyst Dr. Bernhard became widely famous. Siegfried Berliner enjoyed an excellent education, graduated at the age of 21 and at 22 passed the State Examinations of higher education, "with distinction". Uncle Emil let him study for a year in U.S.A. before he went to Leipzig as a University lecturer. In 1913 he was the first 29 year old man appointed as a professor of management economics at the Imperial University of Tokyo. In 1929 he returned and ran until 1938 (!!) the German Lloyd Life Insurance Co., founded by him, in Leipzig, where at the same time he taught as professor of economics. During a journey to America for study, he realised that it was impossible to return to Leipzig because of the atrocities against the Jews. So he took up a professorship in the Howard University in Washington. At the same time he ran for two years the "American Citizen's Insurance Co." in Columbus (Ohio). In 1943 he had already founded his own insurance company again, the "Chartered Brokers Inc." in Chicago, the president of which he remained until his retirement in 1952. The University of Göttingen awarded him in 1956 the Golden Doctors Diploma. Siegfried Berliner's marriage remained childless. After his death on 21st. October, 1961, his ashes were likewise placed in the cemetery on the Strangriede, on 21st. December, 1961.

Siegfried Berliner's sister Cora was born on 23rd. January, 1890 in Hannover, and studied mathematics, state and social science in Hannover, Freiburg, Berlin and Heidelberg. In 1916 she graduated "summa cum laude" to Dr. Phil. In 1919 she was appointed to the Government Ministry of Economy, in 1931 to Professor at the Institute of People's Economy in Berlin. Because of her year-long activity as Secretary, and later Chairman of the German Jewish youth organisation, she became one of the leading personalities of German Jewry. When Hitler came to power, she even lost her position as a teacher. From that time she devoted her total work-power to the cause of persecuted Jews. Many Jews offered her the chance of escape from the country until in June, 1942, just as millions of other Jews, she had to take the journey from which there was no return. The transport taking Cora Berliner left Berlin on 26th. June, 1942 towards the east. From then on there are no more traces. There are no known survivors of this transportation.

Finally, to Emil, Joseph, Jacob and Manfred were still two further Berliner brothers; Adolf who until 1882 ran a banking business in the Luisestrasse in Hannover, and Moritz who worked in Hannover as a book-keeper and later as a Chartered Accountant and who always enjoyed a good reputation among the community.

Today nobody belonging to the Berliner family resides in Hannover. Even if innocent of that, Hannover should take care that here the name Berliner should not be forgotten. The town owes that to its greatest son, Emil Berliner, the inventor, and all of his far-flung family.

\* \* \* \* \* Herr Kwiecinski wrote this article in connection with the 75th Anniversary of the Gramophone Company for initial publication in Hannover and we are grateful to him for sharing it with us too, (through the good offices of Mr. Earl Mathewson). We are also very grateful to Stephen Wyler who translated it for us.

A genealogical table is given on the next page.

\* \* \* \* \*

W A N T E D

W A N T E D

W A N T E D

I wish to obtain a copy of "Come to Fiona's Wedding" played by Jim MacLeod and his Band on Pye/piccadilly 7N 35188. This is a Scottish record.

Nicholas Bralesford, Pertisau, Normanton-on-the-Wolds, Plumtree, Nottingham NG12 5NP.





## A visit to the recording room of the Gramophone & Typewriter Ltd.

(In the early days of recording, magazines reported on visits to various recording companies, but frequently they were 'chatty' and 'journalistic' containing only a few facts of real interest to researchers today. Below we give a report from 'The Sound Wave' of a visit to the Gramophone & Typewriter, Ltd., which had premises in the City Road during Edwardian times. The article included a picture of the recording room and Mr. F.W. and Mr. W.C. Gaisberg, the famous recording engineers. This year marks the centenary of Mr. Fred Gaisberg's birth, so we are particularly pleased to reprint his picture. We are grateful to Frank Andrews who supplied us with photocopies of this article.)

### THE GRAMOPHONE AND TYPEWRITER, LTD.

As we observed in our last issue, when referring to the recording rooms of the great talking machine company, we are often privileged to visit these important departments. Our special opportunities in this respect have resulted in the collection of many interesting particulars as to their construction and arrangement, and the varied appliances in use.

Moreover, in the course of many a pleasant chat with the recording experts, we have been favoured with the relation of a thousand-and-one incidents and reminiscences which exhibit the various characteristics and idiosyncrasies of some of the world famous artistes who have attended recording sessions at their rooms.

Knowing the very general curiosity existing among the talking machine public in these matters, we have decided to present our experiences in a series of articles, which we feel assured will prove acceptable to Sound Wave readers. We will devote our first to the Recording Room of the Gramophone and Typewriter, Ltd., situated on the top floor at their commanding premises in City Road, Finsbury, London, E.C.

The modern recording room is, one might almost say, a museum of musical instruments. Here in the Gramophone laboratory practically every variety of sound-producing instrument is available - two pianos, a large Mustel organ, church chimes of all sizes, a variety of drums, horns, stringed instruments, and all manner of equipment for producing descriptive records, together with horns for receiving sound of every shape and size.

As we have said, the recording room is at the top of the building, and it is so situated in order to remove it as far as possible from the din and turmoil of the street traffic of the busy City Road. It is lighted by means of skylights. Stretching across one end of the room is a glass partition, behind which is placed the recording machine, which, however, we are not permitted to describe, as its particular construction constitutes a valuable secret of the Gramophone experts. As will be seen from our illustration, the recording horn projects through about the centre of this partition. It is unnecessary, perhaps, to add that in the construction of this room every possible means has been utilised to secure its perfection from an acoustic point of view, for successful recording is of course, very intimately associated with the properties of the room in this respect.

The English recording of the Gramophone Company is, we may mention, under the experienced and capable direction of the brothers F.W. and W.C. Gaisberg, who have a very high reputations as experts throughout the profession, which we have no doubt the thousands of our readers who have admired the artistic excellence of Gramophone records will agree with us is thoroughly deserved. The Messrs. Gaisberg were both associated with Mr. Berliner, the originator of the Gramophone method, and both have assisted in the experimental work that has brought the instrument to its present state of perfection. Mr. F.W. Gaisberg joined the Gramophone Company in U.S.A.

in 1893, followed, a year later, by Mr. W. C. Gaisberg, and up to 1898 both gentlemen were engaged as record makers and experts for the American Company. It is important to note that Mr. F. W. Gaisberg claims to have been the first expert to make disc records in Britain.

We have had the pleasure of meeting the Gramophone Company's two recorders on various occasions, and it is mainly due to their kindness and courtesy that we are able to give publicity to the recording details and experiences with which we shall conclude this article.

Our readers have, we are sure, on many occasions listened with delight to the beautiful records of the band of the Coldstream Guards, and will like to learn how they are made. When this splendid organisation visit the laboratory, the floor is set with high benches and sloping platforms to give the sound waves from each instrument a free passage to the recording machine. Lieutenant Mackenzie Rogan conducting from a high pedestal, so that he may be seen by every performer. Each instrument has its exact distance from the receiving horn, according to its strength of tone and importance, reeds in the front and trombones and cornets at back.

In oratorio choral work, when the Welsh Choir attend, these admirable performers first assemble in the practice room, where they rehearse their numbers while the orchestra are similarly engaged in the recording room. When each section has perfected its part, the chorus proceed to the latter department, taking with the orchestra assigned posts before the receiving horn. The number finished the choir return to the practice room. The necessity for individual excellence is, we may remark, far greater for record purposes, where each single voice stands out, than in the concert hall, where individual voices merge, as it were, in perspective.

Record making entails a much more severe strain upon an artiste than does his usual public work. For instance, on a recent visit of Herr Herold, the Danish tenor put himself on a very sparing diet for two days previously, in order to record in best possible voice. He arrived with the full intention of finishing his six songs, but after two he pleaded that "Gramo fright" had tired him, so that he was compelled to postpone the remaining songs. Apropos it may here be stated that this form of nervousness is by no means uncommon. Many artistes who are perfectly at their ease on the concert platform seem to lose their accustomed confidence before the recording horn. No doubt they realise that the tiniest little fault will be permanently registered, and reproduced before the mighty audience of the talking machine public not only of to-day but of days to come. With the great artiste the slightest mistake in breathing or phrasing, although not noticeable to the untrained ear, will entail the repetition of the song until perfection be attained, and the "master" accepted.

Edward Lloyd, we are told, before singing "If with all your hearts", from 'Elijah', with orchestral accompaniment, walked restlessly up and down the room in meditation. "Inspiration! Inspiration!" he exclaimed. "Oh, if only you had a Raphael's Madonna hanging before the receiver to arouse my imagination, and make me forget the Gramophone and sound-waves!" He finally worked himself up to a degree of enthusiasm, and gave a most exquisite rendition of Mendelssohn's beautiful music.

John Harrison is, perhaps, the most nervous of Gramophone performers, particularly demanding that no others be present than the accompanist and the operator when he is recording. His wishes in this respect receive every attention, for it is under these conditions that this delightful tenor gives of his very best. Given his desired privacy, he attempts his extreme of vocal and artistic effects, and it necessarily follows that his first effort is not always successful, but the second or third will be, and it is only the perfect record which is given to the world. Other artistes are discovering the possibilities in this direction, and making use of them, with the result that seldom is such excellence attained in the concert hall as is registered on the magic disc.

(continued on page 227)





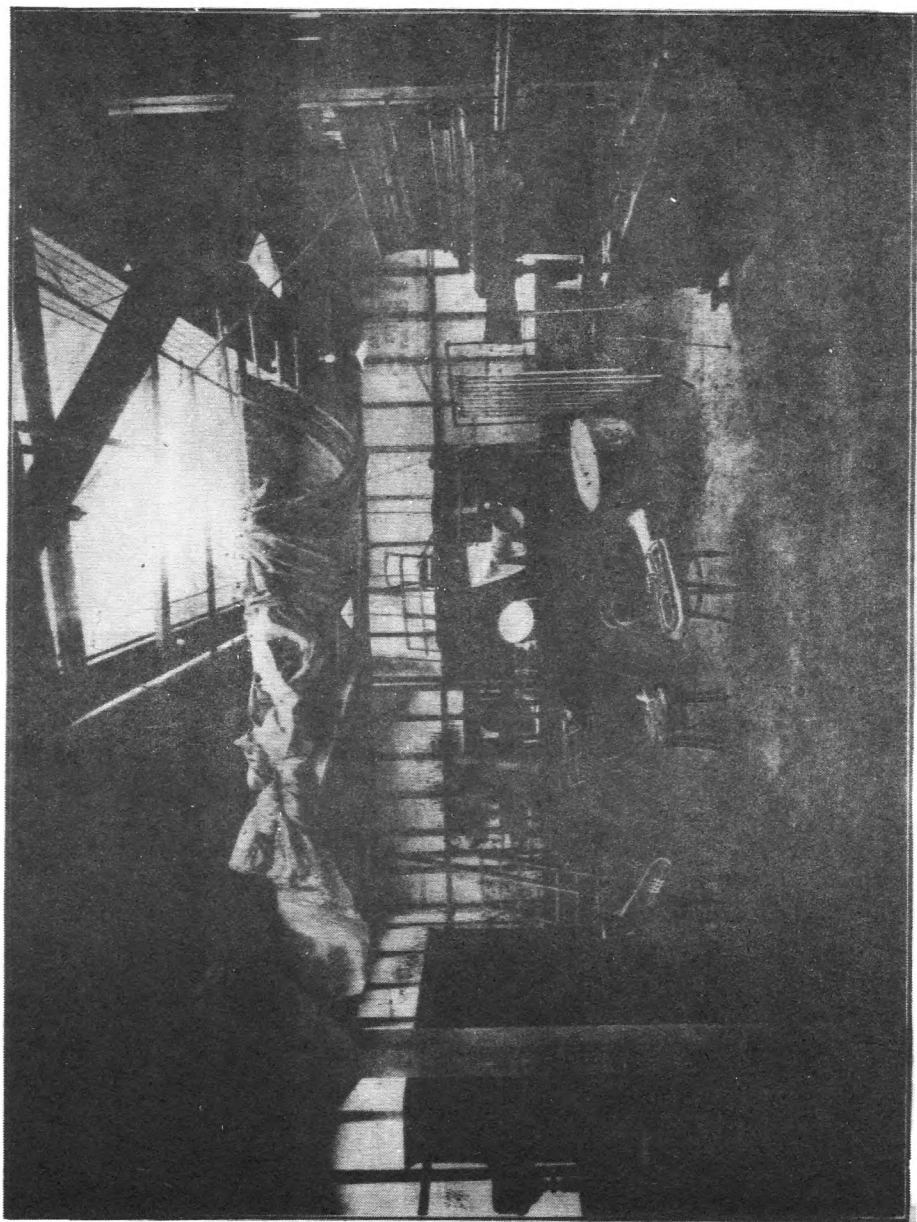
LIEUT. MACKENZIE ROGAN



WILL GAISBERG



FRED GAISBERG



The recording room of the Gramophone & Typewriter Ltd. in the City Road.



Главное Правленіе Общества въ Лондонѣ.

The offices of the Gramophone & Typewriter Ltd. in City Road, London.  
(In the lefthand car is Mr. Ricketts, London Area travelling salesman,  
in the other is Mr. S. H. Sheard, Sales Manager.)





## CELESTINA BONINSEGNA

A famous artiste who recorded for the Gramophone & Typewriter, Ltd.  
(photograph copied from a 1905 Italian 'Red Label' catalogue)



It has been observed by the way, that the famous instrumentalists are gifted with stronger nerves than the vocalists would seem to possess. We were present on one occasion when Mischa Elman was making records, and marvelled at his perfect coolness. We remember that the youthful genius was playing a certain excerpt from Gounod's 'Faust'. The number, however, could not, in its entirety, be got within the limits of the disc, and it was suggested - we think by Mr. Gaisberg - that at a particular point a cadenza should be introduced, and so obtain an effective finish. This was done, and we may say for ourselves that we were simply charmed with Elman's interpretation and the lingering beauty of his cadenza. But at the finish he turned sadly to Landon Ronald at the piano. "Yes," he said, "it will do but it is not 'Faust' - it is 'Faust' de-composed!" And he is still a boy, notwithstanding the splendour of his genius, regarding the recording room as a sort of playground, with its multitude of novel musical instruments. Like Melba, he enjoys a pull at the ropes of the huge church chimes, or will experiment with the stops of the large Mustel organ, and invariably goes away happy with a parcel of new records with which he is usually presented.

Marie Hall also exhibits the greatest confidence when recording, her quiet repose when so engaged being remarkable.

Going back a few years it may be mentioned that in 1900 Clara Butt and Kennerley Rumford paid a visit of curiosity to the recording rooms of the wonderful new Gramophone, which at that time was exciting general interest. They sang a duet, and were vastly entertained in observing the preparation and etching of the plate. The results of the old zinc etchings would hardly be considered good by the Gramophone users of today, and the result of the visit was hardly more than an experiment.

In the spring of 1902 a collection of famous celebrities, and the list began with the visits of Placido Domingo, Calve, Van Rooy, Scotti, Suzanne Adams (who was accompanied by her husband the late Leo Sterne), David Bispham and Renand. Landon Ronald, whose services were engaged by the Company, undertook the direction and the pianoforte accompaniment. The Gramophone was fairly buzzing for a while with these huge undertakings, and the enthusiasm then kindled has not yet abated, though Caruso and the peerless Melba have confirmed the sanctity of the Gramophone recording room.

The great artistes have their whims, and sometimes awkward preferences about the time of day they consider they are in best voice to record for posterity. Three a.m. is not a pleasant hour to commence work, but the Gramophone experts have been asked to do so, and the sun rising o'er the hills has found them busy at work. All tenors, we understand, prefer late hours, and are undoubtedly at their best after nightfall. Melba has always started before midday, her voice seemingly being always clear and fresh at that early hour. Edward Lloyd makes his appointments at the same hour. He is the only tenor apparently whom the Company find to be in good voice or willing to sing so early in the day.

The other day, we are told, Lewis Waller called in the afternoon to make records, but was dissatisfied with the state of his voice, and made another appointment for a certain evening after his performance. Accordingly about 1 a.m. he rolled up to City Road in his auto and very successfully recorded a number of recitations in most excellent voice, as well as acting trim, for although the machine only recorded sound, he went through every little gesture and pose as before the footlights, the recorder's great anxiety being to keep him facing the trumpet.

Mr. Beerbohm Tree sorely misses the stage and scenic surroundings to instil the proper spirit for the selection, and will partly close his eyes and create in his imagination the absent scenery.

On one occasion Fred Terry visited the laboratory, accompanied by some 40 musicians and actors and stage manager, and reproduced a mob scene, he himself thoroughly enjoying the

(continued on page 229)



## Варя Панина,

извѣстная исполнительница цыганскихъ романсовъ.

*Милостивый Государь  
Г. Панте.*

*Напечать свои романсы въ Ваш  
фотографъ я нахожу что они  
передаютъ съ удивительно  
великолепною чистотою полно  
своими оттенками и  
особенности артиста  
портретъ Ваш полный ценны  
остановъ съ совершеннымъ портретомъ*

*Варя Панина*



humour of the sight and entering into the murmurs and shouts like a boy. It was Mr. Tree who first attempted thus to record the yells and murmurs of an excited crowd for use in his large productions. This was not to supplant people on the stage but in order to obtain uniformity in strength and crescendos of tone each night, as it is not always possible to arouse the same enthusiasm.

"But the day of days with us," Mr. F. W. Gaisberg once remarked to us, "is that on which Melba deigns to visit us. Then pervading the whole premises are a subdued excitement and expectancy. On such days this staid, unromantic house is filled with the fragrance of the most rare and beautiful flowers, to dispel from the mind of the great prima donna any depressing influence of the gloomy City surroundings. I have never known so habitually merry and youthful a temperament as Melba's; she insists in having her joke and laugh, be it business or play. What with this laughing and joking, we, the recording experts behind the dark curtain, who have had but the one great anxiety for weeks past, after an hour has passed and Melba has gone, are almost surprised to find six records are made, or have made themselves. We seem to have entered into the spirit of Melba's caprices and her contagious merriment, and lived in a trance, charmed by the magic of her song."

Of the visits of Hollman, Squire, Kreisler, Amy Castles and many other prominent artistes much of interest might be told would space admit, but this article has already run to considerable length and I must now bring it to a close.

\* \* \* \* We are grateful to Frank Andrews who extracted this article from 'The Sound Wave'. Some of the pictures accompanied the article, the origin of others is given by the caption, while the picture of Emil Berliner was taken from a booklet issued by the Russian branch of the Gramophone Company in circa 1907.

\* \* \* \* Mr. Fred W. Gaisberg's autobiography was published in Britain in 1946 by Robert Hale Ltd. under the title "Music on Record". It was published in the U.S.A. under the title 'The Music Goes Round'. It is a very entertaining and readable book which you should all read if you have not done so already. Mr. Gaisberg and his brother Will were tireless globe-trotters in the early days and their efforts certainly helped to establish the Gramophone Company. The story of Gaisberg's first records of Caruso is now a legend, but he also trekked hundreds of miles in Asia to record the principal artistes of those parts performing their various types of music, which was a tremendous feat, for they had to carry the waxes and work in improvised studios. Both the City Road offices of the Gramophone Company, and those in Maiden Lane, though no longer used by them still stand - and Rule's Restaurant is still in Maiden Lane - from which artistes were enticed by an accomplice to record, in the very early days.

## V.В.ПАНИНА by M. Wyler

PANINA. Varvara Vasilievna. (Real name Vasilieva). (1872 - 28th. May, 1911)  
Russian contralto. In 1886 she sang in Moscow in a gypsy choir directed by Sokolov. In the same year she sang at Moscow's Strelna Cafe with Aleksandra I. Panina's Gypsy Choir. (She subsequently married A. I. Panina's nephew and bore him five children). She then went on tour, singing in St. Petersburg, Kiev, Kharkov and other cities. From 1892 until 1902 she led the Moscow Gypsy Choir at the famous Yar Restaurant. After 1902 she devoted herself to concert appearances. On 3rd. March, 1906, she gave a concert at the Mariinskii Theatre, a Command Performance for the Russian Royal Family.

She had a soft, deep contralto voice, described at the time as "black velvet". Her style was strongly dramatic and emotional in contrast to her external restraint of manner. Her repertoire

consisted largely of gypsy romances and Russian folksongs to which she gave a very individual and original interpretation.

She recorded for Beka, Cantophone, Favorite, the Gramophone Co. (G & T, Zonophone, Amour and reissues on Muz-Trust) and, in 1905, for Pathe in St. Petersburg.

\* \* \*

The above article is copyrighted by Michael Wyler and is an extract from his book "Singers of Imperial Russia", a biographical dictionary of Russian singers, which will be published shortly.

## Repairs

## H. P. Bailey

I've been wondering how to commit the slight experience of phonograph repairs, etc. I have acquired to paper. I have bought some phonographs which were not in working order, over the past few years, and with a little effort have rendered them usable and presentable. Usually I have found that the case needs attention and the reproducer rebuilt. Edison cases are easily stripped with acetone and steel wool. If the lid veneer is cracked it can be repaired with 'Evostik', or steamed off and replaced with new oak veneer. I built a complete Standard lid using thin ply as support and beading built up from narrow sections.

Edison reproducers are fairly straightforward, and parts are available if you have patience. Two minute styli can be made by drawing down glass rod in the flame of a bunsen burner, cutting the rod (1 mm diameter) into short pieces and rounding the end in a flame. Select the best with a lens—comparing with an existing one. They are fixed with melted shellac. The link wire is critical and may take some time to adjust. The fantail must be floating nicely when the reproducer is on a cylinder.

Leather belts... A visit to an organ builder usually results in the acquisition of sufficient leather to last for ever! The tension spring must be fairly strong or the belt is liable to run off.

Plating.... Nickel plating enhances the look of a machine but it is best to clean up the parts with very fine emery cloth before taking them to the plater, otherwise:-

a) the plater will not accept the parts,

b) the 'pits' etc. will show through the new plating.

If the back rod is plated it probably will not go through the carrier.

I hope these thoughts will help some readers and be of interest.

(Editor: Yes I am sure your remarks will stimulate a few thoughts.... It worked on me...

My preference is for the "older type" of nickel plating as was used in Edison's day. It was not so glossy, but had a more silvery, satiny finish.)

## The man in the creased brown suit

## S. Giles

The first time that I heard the name of Tito Schipa was on the Christmas of 1950 when my uncle gave me a copy of Schipa's "Vivere". I fell in love with this voice right away, not knowing at the time he had been singing since 1907. So when in September, 1953, he was to make a Farewell Recital at the Festival Hall in London I made sure that I obtained a ticket for myself. I left for London early on that day so as to make a day of it in London. I do not know if it was chance or not, but I found myself passing the Savoy Hotel. I knew that most of the "top" people stayed at this Hotel and I just wondered if Tito Schipa was staying there. So plucking up all my courage I walked in.... up to the reception desk..... and asked in a rather nervous voice, "Would Mr. Tito Schipa be in please?".

The receptionist picked up a telephone & dialled a number. He then asked me who I was, to which I replied "Mr. Giles". I thought, "This is where I get chucked out!" .... But no, I was asked to go and sit in the lounge to wait, and Mr. Schipa would be down to see me. This was before I took up photography so I had to rely on just talking.

After a few minutes a rather smallish man came walking quite fast towards me, and I shall always remember that suit he was wearing.... brown and very creased.... I could imagine him packing his own clothes. He said, "Mr. Giles". To which I replied, "Mr. Schipa". We shook hands. He wanted to know where I lived and how far away that was. He was rather surprised that anyone should want to travel 52 miles there and 52 miles back, just to hear him sing. I informed him that it was because he was a great singer. The meeting lasted about twenty minutes and we left each other the very best of friends. He sent me a Christmas card each year right up to his death. But what I shall always remember Tito for is that creased brown suit. In fact I can see him now, walking towards me in that creased brown suit.

## 'You should buy' .. .. says F. Andrews

"REVUE 1912 - 1918"

This is a recent L.P. record of vintage recordings which is of great interest. It is from E.M.I and is on their Parlophone label (PMC 1745) It is by the original artists which I shall detail with the shows, artists and original recordings:-

1. "Everybody's Doing It" Robert Hals & Ida Crispi in 'Everybody's doing it now' (Berlin)  
HMV 04093 (1912)
2. "Hullo Ragtime" Lew Hearne & Bonita in 'Hitchy Koo' (Muir: Abrahams) HMV 04099 (1912)
3. "Hullo Tango" Gerald Kirby in 'He'd have to get out and get under' (Abrahams: Clarke: Leslie)  
HMV 4-2432 (1913)
4. "Hullo Tango" Frank Carter & Isabell D'Amond in 'Love me while the Lovin' is good'  
(Von Tilzer: Murphy) HMV 04112 (1913)
5. "The Passing Show" Elsie Janis & Basil Hallam in 'You're here and I'm here' (Kern: Finch)  
HMV 2-4201 (1914)
6. "Business as Usual" Unity Moore & Chorus in 'Mary from Tipperary' (Darewski) Col. 29238 (1914)
7. "Bric -a- Brac" Gertie Millar & A. Simon Girard in 'Chalk Town to Camberwell Green'  
HMV 03433 (Monckton) (1915)
8. "Follow the Crowd" Fay Compton & Chorus in 'Take off a little bit' (Berlin) HMV 03475 (1916)
9. "Follow the Crowd" Ethel Levy in 'Where did Robinson Crusoe go with Friday on Saturday Night?' (Myers: Lewis: Young) HMV 03478 (1916)
10. "The Bing Boys are Here" Violet Lorraine & George Robey in 'If You were the only Girl in the World' (Ayer & Grey) Col. L1035 (1916)  
(The correct matrix is 6085.... the wrong number is given on the sleeve)
11. "Pell Mell" Nat D. Ayer & Louis Leigh in 'You've got to do it' (Ayer & Grey) HMV 04165 (1916)
12. "Vanity Fair" Teddie Gerard in 'The Kirchner Girl' (Finck) HMV 2-3218 (1916)
13. "Vanity Fair" Nelson Keys in 'Walkin' the Dog' (Shelton Brooks) HMV B795 (4-2827) (1916)
14. "Cheep" Lee White & Clay Smith in 'At the Calico Ball' on HMV 04199 (Smith: Weston: Lee) 1917
15. "Hullo America" Maurice Chevalier in 'On the level, You're a little Devil' (Young: Schwarz)  
HMV B1024 (5-2046) (1918)
16. "Buzz Buzz" Gertrude Lawrence & Walter Williams in 'I've been waiting for someone like you'. (Darewski) Columbia L1296 (76349) (1918)

The corner of the sleeve has the following... N.B. Due to extreme rarity of the original records from which this 'album' has been taken, certain tracks have of necessity been dubbed from less than perfect copies. Some surface noise and distortion is therefore inevitable but

every effort has been made to minimise this without interfering with the original sound of the 78's..... These shows were very popular during their original runs in London's 'West End' theatres and one wonders why the original records are so rare as they are, with a few notable selections such as the George Robey & Violet Lorraine. The Basil Hallam & Elsie Janis item is not too difficult to find. Your Editor tells me that he prefers their "Ballin' A Jack", but this one is very typical.... Such a pity that poor Basil Hallam was killed so early in World War I when surely a great future lay ahead for him.... I'll not go on at length. Those liking, or familiar with lighter entertainment will realise that the 'Show' on this L.P. has a 'TERRIFIC' caste!

## LETTER

Dear Mr. Bayly,

May I be allowed to suggest that Mr. E. Murray Harvey has rather missed the point of my article (see T.M.R.-I. for Dec. 1972 and Feb/April, 1973)?

Secondly, his involvement with the pronunciation of the announcement seems to have distracted him from the spirit of the whole. In regard to identification the announcement was integral. Before cylinders bore any other differentiations than those on the box, in a catalogue or on an accompanying slip, how was the individual to know if he had replaced the record in the right box? Slips, boxes and cylinders could have become jumbled.

As well, I suspect that counterfeiting of cylinders was popular before the advent of moulded records. The existence of "pirate" brands or unannounced records in suspect boxes betokens the fact that anyone with a phonograph could set up a miniature factory in disregard of the law, before higher recording standards outdistanced them all. Exactly how popular this was I do not know. However, these individuals did exist, much to the consternation of licensed companies whose cylinders were properly identified by the spoken announcement.

Sincerely, T.C. Fabrizio

# EDISON DISC MASTERS BY RAYMOND WILE

(continued from page 186)

(copyright, 1973, by Raymond Wile)

New York, 10" 1035

21. May. 12. New York 1036

21. May. 12. New York 1037

22. May. 12. New York, 10" 1038

Massa's in de cold cold ground

S1 accepted. Issued on 50005, 50006, 50060

When the swallows homeward fly

Elizabeth Spencer & Harry

Titl's serenade (see 2688)

Ma lady lou

S1 accepted. Issued on 50009, 50019, 50055.

(re-made on master 3287)

Anthony

Cello, flute, harp

Walter van Brunt & Ch.



- 23.May.12.New York, 1039,S1,S2,Schubert's Serenade Florentine Instrumental Quartet  
Rejected
- 23.May.12.New York,10" 1040,S1,S2,S3. Two Poets Golden & Hughes  
Issued on 50010,50017,50054
- New York,10" 1041,S1,S2,S3. Beautiful Island of Somewhere Harry Anthony,  
Issued on 50029,80064. Charles Harrison & Chorus
- New York,10" 1042,S1,S2,Spanish Fandango Reed and Brass Orch.  
Issued on 80050 (Made over.Takes F,G,H.)
- 1043,S1 Experimental (Tosea) Giovanni Albanese  
There is a plated master of S1
- 25.May.12.New York,10" 1044,S1,S2,Air on the G String(Bach)-violin- Kathleen Parlow  
New York,10" 1045,S1,S2,Ave Maria (Schubert) violin Kathleen Parlow  
Plated master of S2
- New York,10" 1046,S1,S2,Liebesfreund violin Kathleen Parlow  
Plated master of S2
- 24.May.12.New York,10" 1047,S1,S2,Zephyr violin Kathleen Parlow
- 24.May.12.New York,10" 1048,S1,S2,Nocturne in E Flat violin Kathleen Parlow
- 24.May.12.New York,10" 1049,S1,S2,Melodie (Tschaikovsky)violin Kathleen Parlow
- 3.Jun.12.New York 1050,S1,S2,Her bright smile haunts me so Charles Hackett & Ch.  
New York 1051 Reverie - L'Arlesienne(Bizet) Instrumental Quartet
- 3.Jun.12.New York,10" 1052,S1 The bloom is on the rye.Harry Anthony & Charles Harrison  
Issued on 50008,50018,50021,80072
- 3.Jun.12.New York,10" 1053,S1 Flower Song(Lange) Venetien Instrumental Quartet  
Issued on 50020,50022,50052,80022,82003,82004
- 1.Jun.12.New York,10" 1054,S1,S2,S3. That mesmerizing Mendelssohn tune (coon duet)  
Collins and Harlan  
Plated master of S3.Issued on 50007,50063
- 1.Jun.12.New York,10" 1055,S1,S2,S3. Below the Mason - Dixon Line Arthur Collins  
Issued on 50001 (see 1281)
- 5.Jun.12.New York,10" 1056,S1,S2 Where is my wandering boy tonight? Charles Hackett & Ch.  
Finally rejected
- 29.May.12.New York,10" 1057,S1,S2,Baby Rose (see 1120) Walter van Brunt & Chorus
- 29.May.12.New York,10" 1058,S1,S2,S3. Silver Bell (rejected) Metropolitan Quartet
- 29.May.12.New York,10" 1059,S1,S2,Sweet Old Rose Walter van Brunt & Chorus  
Issued on 80043,80045
- May.12.New York,10" 1060,S1 My Sambo Arthur Collins  
Issued on 50063 (Made over on 1253)
- May.12.New York,10" 1061,S1,S2,S3 Moonlight in Jungletown. Arthur Collins & Byron G.  
Issued on 50001,50007 Harlan  
(Made over,takes F,G,H)
- 7.Jun.12.New York,10" 1062 Killarny Marie Narelle & Ch.  
Issued on 80070
- 7.Jun.12.New York,10" 1063,S1 Dialogue for flute & clarinet. Anthony Giammetteo &  
Julius Spindler

There is a plated master of S1

	1064	(Note: The information concerning this master is unclear. It is either recorded in New York by Giovanni Albanese or is the 21st. May, 1912, London recording of Giovanni Martinelli.)		
New York	1065, S1	Faust - Ballet Music	(Rejected)	Reed and Brass Orch.
May. 12. New York	1066	EXPERIMENT		Giovanni Albanese
May. 12. New York	1067	EXPERIMENT		Giovanni Albanese
New York	1068, S1, S2	La Zingara (see 2171)	(Reed)	Concert Band
11. Jun. 12. New York, 10"	1069, S1, S2	Maritana - Scenes that are the brightest		Agnes Kimball
		Issued on 80088		
11. Jun. 12. New York, 10"	1070, S1, S2	Wearing of the green		Marie Narelle & Ch.
12. Jun. 12. New York, 10"	1071, S1, S2, S3	Goodnight and Farewell		Charles Harrison & Ch
		(Rejected)		
12. Jun. 12. New York	1072, S1, S2	Monte Cristo Waltz (see 2565)		Concert Band (reeds only)
12. Jun. 12. New York, 10"	1073, S1, S2	For you		C. Miller & Chorus
13. Jun. 12. New York, 10"	1074, S1, S2	Apple Blossoms		Concert Band (reeds only)
13. Jun. 12. New York, 10"	1075, S1, S2, S3	Golden blonde		Concert Band (reeds only)
		(Rejected by Edison)		
14. Jun. 12. New York, 10"	1076, S1, S2	Embarassment	Christine Miller & Harry Anthony	
		(Rejected by Edison)		
14. Jun. 12. New York, 10"	1077, S1, S2	Old Folks at Home		Christine Miller & Ch.
		Issued on 50002, 50028, 50060		
17. Jun. 12. New York, 10"	1078	Love me and the world is mine		Charles Harrison
		Issued on 50044, 50057		
17. Jun. 12. New York, 10"	1079	All Hail thy dwelling lowly		Charles Harrison
	1080	Trial		
Jun. 12. New York, 10"	1081	Ain't you coming out tonight		Arthur Collins & Byron G. Harlan
		Issued on 50045		
		(remade on master 3045)		
Jun. 12. New York	1082	Montrose March (see 2078)		Reeds & Brass
Jun. 12. New York, 10"	1083, S1, S2	Skaters Waltz	Reed & Brass Orch. (American Symph Or)	
		Issued on 80076		
Jun. 12. New York,	1084, S1, S2	Merry Wives of Windsor - Overture. Orchestra (Reeds predominating) (American Symphony Orchestra)		
Jun. 12. New York	1085	A Passing Fancy	Orchestra (Reeds & Brass) Am. Symph. Orch.	
Jun. 12. New York, 10"	1086, S1, S2, S3	Waltz of the swallows		Concert Band
		Issued on 50038, 50071		
Jun. 12. New York	1087, S1, S2	La Czarine - Russian Mazurka		String Orchestra
		Hold-then finally rejected		
New York, 10"	1088, S1, S2	Poet and Peasant Overture		String Orchestra
		Issued on 80065. Made over		
		See 2207 - Brass Orchestra		
New York, 10"	1089, S1, S2	Alice where art thou?		Reed Orchestra
		Issued on 80095		
18. Jun. 12. New York,	1090	Bonnie Banks of Loch Lomond		Narie Narelle & Chor.
		Hold then finally rejected		
Jun. 12. New York, 10"	1091, S1, S2, S3	Birds and the Brook		Reed Orchestra
		Made over. Issued on 50023, 50035, 50066 (see matrix 1268)		



- Jun.12.New York,10<sup>1092</sup>,S1,S2,S3.The Merry War(Strauss)-The Kiss Waltz Reed Orchestra  
 Issued on 50035 (Made over) see 2260-String Orchestra
- Jun.12.New York,10<sup>1093</sup>,S1,S2,S3. Rose of Mexico Waltz Reed Orchestra  
 Issued on 80087,83001  
 There is a plated master of S1
- 19.Jun.12.New York,10<sup>1094</sup>,S1,S2 Maid of the Mill Reed Miller & Chorus  
 New York,10<sup>1095</sup> Forest Whispers Reed Orchestra  
 Issued on 50041,50066  
 New York,10<sup>1096</sup>,S1,S2.Bright Star of Love Reed Miller  
 Issued on 80083  
 Made over, F,G,H,
- 21.Jun.12.New York,10<sup>1097</sup> Sweet Spirit hear My Prayer Marie Narelle & Chorus  
 Issued on 82511.Made over  
 New York,10<sup>1098</sup> Silver threads among the gold Elizabeth Spencer & Chorus  
 Made over on mx 3770.Issued on 80061  
 New York,10<sup>1099</sup> Afterwards Reed Miller & Chorus  
 Made over on 3003.Issued on 80082
- 24.Jun.12. New York,10<sup>1100</sup>,S1,S2,S3 Home Sweet Home Edison Mixed Quartete  
 Made over Issued on 82033
- 24.Jun.12..New York,10<sup>1101</sup> Only to see her again Walter Van Brunt & Chorus  
 Made over F,G. Issued on 80085  
 There is a plated master of take F,and are tests of  
 F & G on ED7 & ED8.
- New York,10<sup>1102</sup>,S1,S2.Birds of Spring Reed Orchestra  
 Made over. There is a plated master of take F  
 Issued on 80094
- New York,10<sup>1103</sup>,S1,S2.Norma - Hear me Norma. Julius Spindler and  
 Issued on 80063. Anthony Giammatteo and Orchestra
- 31.May.12.New York,10<sup>1104</sup>,S1,S2.O Canada tiere le nos Joseph Saucier (Fr.Can.)  
 Rejected
- 25.Jun.12.New York,10<sup>1105</sup>,S1,S2,S3. Danny Deever (baritone) Marcus Kallerman & Chorus  
 1106,S1 EXPERIMENT
- 5.Jul.12.New York,10<sup>1107</sup>,S1,S2.Juanita Metropolitan Quartet  
 New York 1108 Slavonic Rhapsody Reed & Brass Orchestra  
 10<sup>1109</sup> Dolores Waltz Reed Orchestra  
 Issued on 50042,£0071  
 Remade on matrix 3799
- New York 1110 Softly Unawares (predominantly brass) Orchestra  
 1111,S1 EXPERIMENT - There is a plated master of S1
- New York,10<sup>1112</sup>,S1,S2.Marsovia Waltzes Reed and Brass
- 9.Jul.12.New York,10<sup>1113</sup> As we parted at the gate Harvey Hindermeyer and  
 Donald Chalmers
- 9.Jul.12.New York 1114 You are the idol of my dreams Elizabeth Spencer and  
 Harry Anthony
- 11.Jul.12.New York,10<sup>1115</sup>,S1,S2.There'll come a day Elizabeth Spencer and  
 Issued on 80056 Harry Anthony  
 Remade on matrix 2928 - as a solo by E.Spencer

# NIPPER

## THE STORY OF NIPPER & "THE HIS MASTER'S VOICE" PAINTING

by LEONARD PETTS

with introduction by Frank Andrews

Magazines and books all round the world, have in the past, printed various fanciful and erroneous stories of Nipper and how his Master painted and sold the world-famous painting to the Gramophone Company. Others have speculated on how the painting looked when it originally depicted an Edison phonograph instead of the well-known Gramophone.

\* \* \* \* \* Now for the FIRST TIME we are proud to be able to present to collectors and all interested persons the AUTHENTIC story. Thanks to Frank Andrews' indefatigable researches we are able to show you just how Francis Barraud's ORIGINAL PAINTING did appear.

The story is profusely illustrated with pictures of Nipper, Francis Barraud, facsimile reproductions of letters from Francis and Mark Barraud, photographs of an attempt to exhume Nipper's bones (!), as well as examples of Francis Barraud's other paintings through the courtesy of The Walker Art Gallery of Liverpool, Watney Mann Ltd. and The Tatler, etc.... The book has received unsolicited praise from critics, authorities on the history of recording, collectors, but of greater importance - from members of the Barraud Family. It is available, price 85 pence (U.S./Canada \$3) including postage from -

Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA, England.

\* \* \* \* \*

## Sven-Olof Sandberg

Sven-Olof Sandberg, born on 28th. December, 1905, is one of Sweden's best-loved popular singers having reached the peak of his popularity during the late 1920's and throughout the 1930's. He is perhaps the Swedish singer who has recorded the most, with more than 1000 records to his credit. In 1937 he studied under the English tenor Joseph Hislop, then active in Sweden. In 1940 he made his debut at the Royal Opera House in Stockholm as Germont in *La Traviata*, and also sang Wolfram in *Tannhäuser* and Figaro in *Barbiere di Siviglia*. He toured the U.S.A. in 1944, and Australia in 1949 and sang in many European towns. He has also been active as a music publisher, manager, radio reporter and business man.

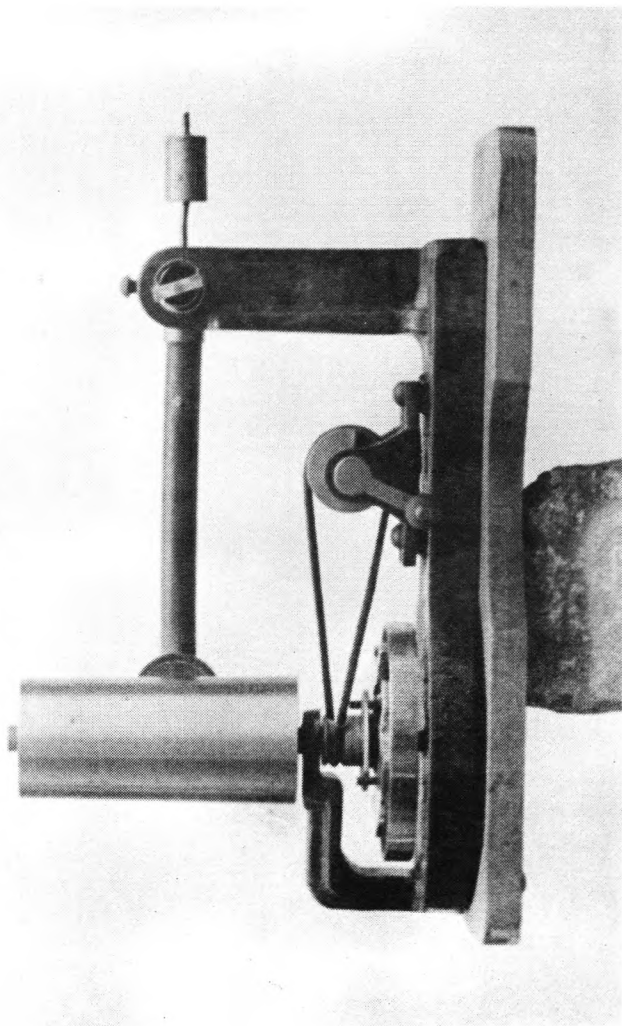
\* \* \* \* \* Your Editor asked Mr. Liliedahl to write those few notes about Sven-Olof Sandberg because Mr. Liliedahl has produced a discography of the singer for the Nationalfonoteket of the Royal Library of Stockholm. It is in the uniform A4 size of all other discographical works from Sweden and is well-duplicated with a 'drawn-on' cover. Although 1000 records are quoted above, the discography lists 926 - but we shall not quibble about that! Dates and matrix numbers are given for every recording session, from the first in May, 1927, to the last in 1960. One index gives the titles of songs recorded by Sandberg while the second lists catalogue numbers under makes, (21 in all). Most of Sandberg's output appears to have been of 'Scandinavian interest', but I notice a few operatic arias such as from 'Die Zauberflöte' 'La Traviata', operetta - 'Dollar Princess', and dance tunes like 'Dinah' and 'Whispering', etc. His accompaniments were from accordion to orchestra. The discography is available from the Nationalfonoteket, Kungl. Biblioteket, Box 5039, 10241 Stockholm, Sweden. (No price is given).





PUTTING THE FINAL TOUCH ON A GIANT MODEL OF THE FAMOUS H.M.V. TRADE MARK. The turntable is 21 inches diameter, the all-brass horn is 4ft. 3 inches long and 2ft. 9 inches across the bell. Nipper is 4ft. 6 inches high. (Photograph by the courtesy of E.M.I. Ltd.)

## WHO CAN IDENTIFY THIS ?



A reader requires any positive comments you may have about the above "machine". Your thinks that it is merely someone's "experimental rig", but will pass on your comments.

# SONGSTER NEEDLES

FOR QUALITY REPRODUCTION



For the Gramophone . . .

EX. LOUD TONE

LOUD TONE

MEDIUM TONE

SOFT TONE

For Pick-up and Cinema Use

"SONGSTER" BRONZE PICK-UP,

"SONGSTER" GOLDEN PICK-UP

## VISIT

### THE NORTON COLLECTION TO SEE

MUSICAL BOXES, GRAMOPHONES, WIRELESS AND CRYSTAL SETS, HOUSE  
AND TRANSPORT LAMPS, VICTORIAN KITCHEN AND HOUSEHOLD ITEMS.  
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LOCAL TRADE ROOM WITH LOTS OF LOCAL INTEREST

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THE OLD SCHOOL, UPTON WARREN,

BROMSGROVE, WORC'S. PHONE: WYCHBOLD 456.



## "Uncle Josh" Objects to Imitators

Most conclusive proof of the popularity of the "Uncle Josh Weathersby" series of cylinder records is that competitors of the Columbia Phonograph Company are endeavoring to imitate them. Cal Stewart, the originator of all the "Uncle Josh" records, is under exclusive contract with the Columbia Phonograph Company. The "Uncle Josh" records are original, unique, clean and wholesome. Insist on getting the genuine, to be had **ONLY** from **COLUMBIA AGENCIES** and their authorized dealers. In this connection, an open letter to the trade, signed by Cal Stewart, "Uncle Josh" is interesting.

### To all Dealers in Talking Machine Goods:

***I am under exclusive contract with the Columbia Phonograph Company, for my services in the making of the "Uncle Josh Weathersby" series of records. Other records bearing the title of Uncle Josh or sold as Uncle Josh records are not genuine as I am the originator of all the "Uncle Josh Weathersby" records.***

***Sincerely yours,***

**CAL STEWART.**

A picture of Uncle Josh. See John Petty's article on page 139 (T.M.R. 20/21)

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